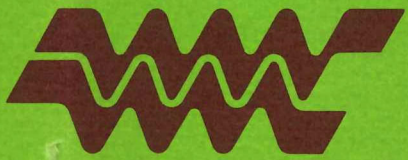
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# SECOND EXCITING SEASON 1972/73



NEW MUSIC CONCERTS

NEW MUSIC CONCERTS
MAY 22, 1973, 8:30 p.m.
Concert Hall, Edward Johnson Building

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New Music Concerts acknowledges the generous support of the Canada Council and Ontario Arts Council.

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Tape 1

Tape 2

Programme

** NOTES FOR A PIANIST (1972)
Vinko Globokar (b. 1934, France)

* ATEM (1970)
für einen Bläser
Mauricio Kagel (b. 1931, Argentina)

FOUR PIECES FOR CLARINET AND PIANO, Opus 5 (1913)
Alban Berg (1885-1935, Austria)

* ECHANGES (1973)
for a brass player
Vinko Globokar

RENDEZ-VOUS Opus 24 (1969)
for four soloists
Carlos Roqué Alsina (b. 1941, Argentina)

INTERMISSION

FREE IMPROVISATION
New Phonic Art ensemble

* Canadian Premiere
** World Premiere

NEW PHONIC ART

Carlos Roqué Alsina—Piano and electric organ
Jean-Pierre Drouet—Percussion
Vinko Globokar—Trombone
Michel Portal—Clarinet and saxophone

CARLOS ROQUÉ ALSINA was born in Buenos Aires in 1941. He studied piano and conducting with Theodor Fuchs there, but is mainly a self-taught composer. He is well-known in Europe, North and South America for his activities as both composer and pianist. In 1965, he was invited by the Ford Foundation to work in Berlin for one year, after which he became a member of the Center for Creative and Performing Arts in Buffalo, and a teacher specializing in the contemporary literature for the piano, also in Buffalo. Alsina currently resides in France.

JEAN-PIERRE DROUET was born in 1935 in Bordeaux, France. He received first prize in trumpet from Bordeaux, and first prize in percussion from Paris in 1958. Although he is an active member of the Domaine Musical and Musique Vivante ensembles in Paris, he has participated in most of the major European festivals of contemporary music. Drouet studied composition with René Leibowitz, and in this capacity is responsible for the music for the theatrical company, Jean-Marie Serreau, and the Ballet Felix Blaska.

VINKO GLOBOKAR was born in Anderny, France in 1934. He currently resides in Cologne, Germany, while retaining his Yugoslavian citizenship. He is active notably as a trombonist and composer, and to a lesser extent as a conductor, mainly of his own compositions.

His trombone studies began in Yugoslavia, then continued at the Conservatoire National Supérieur de Musique in Paris, where in 1959 he was awarded first prize in trombone and in chamber music. In 1965 he was a guest of the Ford Foundation in Berlin where he studied composition with Luciano Berio, and the following year he became a member of the Center for Creative and Performing Arts in Buffalo. In the past five years, Globokar has occupied himself extensively with teaching and lecturing: at the State High School for Music in Cologne, and the Institute for New Music in the same city. From 1970 to 1972, he taught at the Summer Courses for New Music in Darmstadt.

MICHEL PORTAL was born in Bayonne, France in 1935. He has been awarded numerous first prizes for his ability on the clarinet, from Paris in 1959, from Geneva in 1963 (two awards), and from a competition in Budapest in 1965. He is a member of the Musique Vivante ensemble in Paris, and as a soloist is invited to participate in numerous festivals and concerts in Europe. Portal also studied conducting, with Pierre Dervaux, and has composed scores for the theatre and film.

NOTES FOR A PIANIST (1972)–Vinko Globokar

Commentary by soloist Carlos Roqué Alsina

ATEM für einen Bläser–Mauricio Kagel

The composer has provided the following background on his work ATEM (Breath):

"In my neighbourhood in Cologne lives a retired wind instrument player whose present activity is to make reeds for his colleagues. To test the quality of these reeds, he repeatedly plays the same short phrase. The son of this old man lives in the same building, a musician 50 years younger who plays the trombone."

From this scene, Mauricio Kagel creates his scenario for ATEM:

"A retired wind instrument player repeatedly performs the same tasks to keep his instruments as clean and as polished as possible: he goes to the cupboard, opens it, takes out his instruments, takes them apart, puts them together, oils the necessary parts, blows through the individual tubes, cleans them out, warms up the reeds. He keeps up this activity, and rarely, if ever, plays any specific thing.

"At the same time, a young wind instrument player appears, sits on a chair, and begins to play, frequently changing mutes, and frequently changing his instrument. The sounds he is capable of producing are very rarely tones. He never succeeds to play what he desires to hear. The only results of his efforts are dull belches produced with the wrong use of the tongue and soft lips.

"The age of this musician increases while he is playing, and finally he is no longer capable of producing any sound. He appears to be lying dead on the floor awaiting his retirement."

FOUR PIECES FOR CLARINET AND PIANO,
Opus 5—Alban Berg

During Alban Berg's period of study with Schoenberg, between 1904 and 1910, Schoenberg began the emancipation of his own style, from over-romanticism to an extended tonal language, outlined in his HARMONIELEHRE. Some characteristics of this new language, including chords built on fourths, are present in Berg's clarinet pieces. They avoid melodic repetitions and octave doublings: a striking anticipation of twelve-tone technique.

Dedicated to Schoenberg, the FOUR PIECES were composed in 1913, but did not receive their first performance until 1919. The highly compressed movements are titled Mässig, Sehr langsam, Sehr rasch, and Langsam.

The first piece, Mässig, is unified by a rhythmic motif. Sehr langsam could be a conscious development of Schoenberg's piano piece, Op. 19, No. 2. Each is nine bars long, each constructed round the interval of the major third in the piano left hand, with similar harmonic shifts at identical stages, and in each case the final chord consists of superposed major thirds. The third piece, Sehr rasch, is a fleeting scherzo, recapitulated in a compressed form after a five-bar 'trio' in slow 3/4 time. The last piece, the longest of the four, is in ternary form followed by a short fast section and a slow coda.

ECHANGES for a brass player—Vinko Globokar

Completed in 1973, the score of ECHANGES (Exchanges) is in the form of a picture containing 256 patterns, each of which contain four types of information. These four types describe certain techniques of playing the trombone, such as, closing the bell of the brass instrument, the transformation and the exchange of different mouthpieces, the articulations by the lips and the tongue, as well as various other degrees of physical involvement by the soloist.

According to Vinko Globokar, "it is incumbent on the performer to give musical sense to these series of symbols, and to create a general form." The performer not only interprets the notated signs (the performer in the traditional role), but his musicality is essential to the existence of the composition (the performer as composer).

RENDEZ-VOUS, OPUS 24—Carlos Roqué Alsina

"Composed in 1969, the formal character of RENDEZ-VOUS is based essentially on the principle of fusion, which takes place between a number of dispersed elements and the possibility of their unification. Diverse phrases, each having its own characteristic, act as sections which direct the open elements; the density toward which each phase develops, at any given moment is dependent on these elements. The way toward a unification or a meeting (rendez-vous) of the elements of each section—a meeting of timbres, rhythms, harmonies and others—alters its dimension according to the nature of the sound material used in the different phases."

—Carlos Roqué Alsina

## FREE IMPROVISATION

From notes by Vinko Globokar:

"For many years it has been apparent that composers living in a post-serial environment have been giving increasing responsibility to the performer. The composer's reliance on the interpreter, in aleatoric and graphic music, and music based on symbols and psychological reactions, leads directly to improvisation. It is, of course, an improvisation controlled by the composer, and the performer only fulfills a specific task.

"It is quite different when a specific number of musicians who know each other very well get together because they have the urge to do so, and agree that they will not attempt to influence each other with words or attitudes. They must renounce all kinds of interrelationships and exclude that which is based on oral/visual or musical understanding. They must not agree on anything, except that they should not influence each other. When playing together, each must be in touch only through individual sounds, but the principles of this contact should not lead to some established pattern.

"This basically means that each musician is completely free. One is free to step into the performance, or to wait, but from the moment the individual performer decides to play with the other musicians and communicate with them, he is committed to respect the other's performance and personality. He must intuitively surmise what the others are trying to achieve, at every moment, and exercise tolerance.

"Claude Levi-Straus claims that, 'Tolerance is not a contemplative position in which one cautiously respects everything that has been or is. It is a dynamic attitude that should be able to forsee, to understand and to encourage all that seeks to become manifest.' "